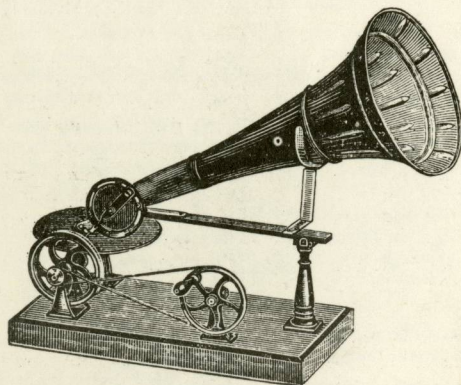


THE
GRAMOPHONE,
OR
Speaking Machine.



Emile Berliner's Patent.

PRICE TWO GUINEAS NETT, WITH SIX PLATES.

Extract from "The Queen."

"One funny curiosity, evidently based on the principles of the Phonograph, should cause endless amusement to children of all ages. We refer to the 'Gramophone,' or Speaking Machine, which can be taught to say almost anything, from pieces of verse to farmyard imitations. It is not claimed to be a scientific apparatus, though it will reproduce the human voice or other sounds of any kind as often as desired. We had the pleasure of hearing one recite 'Twinkle, twinkle, little star,' in tones so absurd, that it was impossible not to laugh. It would prove an excellent antidote to a rainy day in the nursery."

PARKINS & COTTO, 60, OXFORD ST., W.

N^o. 27 "THE HILLANDALE NEWS" OCTOBER 1965

Text of words spoken on Plates of Berliner's Gramophone.

MARY had a little lamb
With fleece as white as snow;
And everywhere that Mary went
The lamb was sure to go.

HUMPTY DUMPTY sat on a wall;
Humpty Dumpty had a great fall;
And all the king's horses and all the king's men
Couldn't get Humpty together again.
Ha ! ha ! ha !

TWINKLE, twinkle, little star,
How I wonder what you are !
Up above the world so high,
Like a diamond in the sky.
When the blazing sun has gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Then the traveller in the dark
Thanks you for your tiny spark,
He could not see which way to go,
If you did not twinkle so.
In the dark blue sky you keep,
And often through my curtains peep,
For you never shut your eye
Till the sun is in the sky.

As your bright and tiny spark
Lights the traveller in the dark,
Though I know not what you are,
Twinkle, twinkle, little star.

THERE was an old man of Marseilles
Whose daughters wore bottle
green veils,
They all caught some fish,
Which they put on a dish,
Those funny young girls of Marseilles.

There was an old woman of
Cheshire,
She sat herself down on a dresser,
But a naughty tin tack,
It ran into her back,
And hurt the old lady of Cheshire.

There was an old man with a beard,
Who said it was just as I feared,
Two cocks and a hen,
Four larks and a wren,
Have all built their nests in my beard.
What Nonsense ! Ha ! Ha ! Ha !

FOR you, for you, my darling,
I spoke so smart and true,
I left you though I loved you,
And broke my heart for you.

For you, for you, my darling,
I spoke so smart and true,
I love you, oh ! I love you,
And broke my heart for you.

A HEALTHY boy was Alfred Jones,
So fat you could not feel his bones,
His skin was sleek and smooth as silk,
And his mother gave him bread and
milk.
But he left it standing by his side,

And only blubbered, roared and cried,
"I don't like bread and milk, I don't,
I won't eat bread and milk, I won't,
I hate the bread and milk, I do,
Oh ! dear, Oh ! dear,
Boo-ooh-och-ooh."

It is my unfortunate duty to inform you of the death of Robert Wormald, our former Secretary, during August.

Bob became Secretary of our Society upon the sudden death of Mr. R.H. Clarke, who had worked very hard in his Office and rebuilt the Society after the War, putting it upon a firm foundation.

As a new Secretary, Bob introduced new ideas, which have proved to be important to us.

Firstly, he persuaded a wider number of Members to give programmes at our meetings, and widened the topics. Also, he introduced the category of 'Country Member', enabling enthusiasts outside London to share Membership. This naturally led to 'Overseas Members'. I am quite amazed how these two ideas of Bob's have turned us into a truly world-wide Society. As a result, sitting at home, the world now comes pouring in to me through the medium of Members' letters.

Bob's last innovation was the 'HILLDALE NEWS'. This has brought us many friends and it is difficult to imagine our Society without the magazine. It is also very difficult to assess the importance of the magazine to us.

Bob's serious illness and near death in the Spring of 1963 caused him to relinquish the reins as Secretary. Fortunately he recovered and lived to see how three ideas matured to the benefit of the Society. Since 1963 he has been in poor health due to chronic bronchial asthma, thus we have not seen him at a meeting since early in 1963.

However, over the last two years he has remained cheerful, and has latterly written two articles for the HILLDALE NEWS.

I conclude this tribute by recording that our Society is gratefully appreciative of the work of Robert Wormald.

Ernie Bayly

THE EDISON COMPANIES:
THREE QUARTERS OF A CENTURY OF PROGRESS.

THOMAS A. EDISON INDUSTRIES

McGRAW-EDISON COMPANY

by John N. Carreck

While the name Edison is still world famous and historical film exhibitions and the British Broadcasting Corporation make frequent reference to it without usually considering it necessary to explain the identity of the man, nor why he gained seemingly immortal memory; while every public library contains books referring to him, generally with at least one biography of the inventor, and again, while we know of an ever-increasing number of collectors of Edison phonographs and records, the present activities of the companies founded by Thomas Alva Edison are not nearly so apparent. The writer has met many persons who had heard of Edison but did not know that there was still an Edison Company in the sound recording field, especially in Britain.

During the last quarter of the Nineteenth Century Thomas Edison founded, but later sold to other interests, a number of companies which still survive as the Consolidated Edison Company of New York Inc. (formed in 1880 as the Edison Electric Illuminating Company, an electrical group now in the nuclear power industry; the General Electric Company of Schenectady, N.Y. (formerly the Edison General Electric Company and the Thompson-Houston Company); the Società Edison of Milan, an electrical power firm; Edison-Volta, engaged in the Italian film industry; and Siemens-Edison-Swan Ltd. of Great Britain, formerly the Edison-Swan Electric Company, but now a member of the Associated Electrical Industries (A.E.I.) combine.

The company founded by Edison in 1911, as a consolidation of many of his previous enterprises, retained by him until his death, and continued afterwards by his son Dr. Charles Edison, THOMAS A. EDISON INDUSTRIES of West Orange, with the Thomas Edison Research Laboratory, West Orange, still, however, continues research and manufacture in the tradition of its eminent founder. From the Edison Phonograph Works, established in 1888, has grown the Thomas A. Edison Industries of today.

The National Phonograph Company, founded by Edison in 1894, became the Musical Phonograph and Edisphone Divisions of Thomas A. Edison Incorporated after 1911. In 1929 Edison sanctioned his company's withdrawal from the musical phonograph field owing to the world trade depression beginning in that year, but continued with his Ediphone office dictating machines; the Edison Alkaline Storage Battery, originally developed by him from 1900-1910, with many later improvements; radio receivers; Portland cement; and many other products. More recently the Ediphone Division became the Voicewriter Division, and for many years the company has been known as Thomas A. Edison Industries. In 1965, with the retirement of the late Dr. Charles Edison, from the position of President, the company merged with McGraw-Edison

Company of Chicago, The new combine is one of the largest electrical manufacturing organisations in the world, thus continuing the vast enterprise of Thomas A. Edison, pioneer of the electrical power and lighting industry, and the creator of the world's first electronic valve as long ago as 1883. The company's main and most far-reaching research and development work is centred in a new Thomas A. Edison Research Laboratory adjoining that built by Edison himself in 1883.

At present the Thomas A. Edison Industries - McGraw-Edison Group comprises twenty-eight divisions and subsidiaries, with fifty-seven manufacturing plants in four countries, and having a world-wide system of branches and agents. It manufactures and distributes refrigerating and air-conditioning equipment and electrical heaters; home electrical appliances; commercial and marine cooking equipment; electrical generators, distribution, transmission and lighting equipment, capacitors and lightning arrestors; electrical transformers and coils; fuel cells; electrical fuses and other devices, including those used in atomic-powered submarines and space capsules; electric furnaces and vacuum treatment apparatus, for heavy industry; laundry and dry-cleaning machinery; and the National Electric Coil Division redesigns and rewinds rotating electrical machines; repairs lifting magnets and rebuilds coal mining equipment. Edison "Little Folks" nursery furniture is made by the Edison Wood Products Division of New London, Wisconsin, which originally (from 1918) made the fine wood cabinets for Edison phonographs. The Thomas A. Edison Industries consist of five sections: the

Voicewriter Division, making Edison Voicewriter dictating and transcribing machines and the new vinylite Edison Diamond Discs, Edison Televoice equipment for telephone network speech recording, including the Magnetic Delay Voice-operated Relay, and the "Rapidial Electronic Memory" dialer for automatic telephones; the Instrument Division, making fire detection, pressure-and temperature-indicating systems for aircraft and electrical instruments; the Measurements Division, developing precision electronic test equipment, some of which helps to maintain accuracy of Telstar intercontinental telecasts; the Medical Gas Division, manufacturing anaesthetics, oxygen and other medical gases, a carbon dioxide absorbent for medical work and use in oxygen systems of space ships, and a full range of industrial gases; and the Primary Battery Division, making a variety of electric (wet and dry cells) batteries, including those for signal systems of railways, and alkaline dry cells for portable electrical devices. The company has been the leading American manufacturer of Zinc/Copper oxide primary cells since 1889.

In Great Britain are the subsidiaries Thomas A. Edison Ltd., of London and other cities, marketing Edison Voicewriter equipment; the British Laundry Machinery Company Ltd. of Alperton, Middlesex, with a factory at Barrow-in-Furness, Lancs.; and a new company, Prestige-Edison Ltd., has been formed with the Prestige Group Ltd., makers of the well-known "Prestige" household and commercial products.

The section of greatest interest to our members is the Voicewriter Division. In this country the London headquarters are at [REDACTED] Southampton Row, London, W.C.1., and there are branches at Birmingham, Manchester and Glasgow, with agents in Southampton, Dublin and Belfast. (This article, with its illustrations will be continued in the next issue)

MY AMERICAN JOURNEY

(continued)

by Gerry Annand

After the exciting weekend with Jim Walsh, all seemed quiet at Richmond, but more fireworks were in store.

All that week, I pottered about in Alex Nugent's sheds, and also assisted in repairs to some table Edison Disc Machines. While prowling, I spotted a cylinder standing all by itself on a high shelf. Being inquisitive, I got a chair and found it was "The Suffragettes' March", a record which my buddy George Frow had been looking for over a long period.

On Friday, 1st May, Mr. Nugent said, "We're taking you to our riverside place." Naturally, I told him about mine, but when I arrived there, it was very different. A Mr. & Mrs. Beech arrived in the afternoon, and the two cars set off together, Minor and Lil Lloyd joining us later. It was a typical riverside place, furnished with odds and ends from other homes. I found we were on the James river, which, at that spot, is three miles wide. On the Saturday morning, we went out fishing in the motor boat, by a huge bridge, about two miles down stream. There we were accosted by Customs officers to see if our lifebelts were in order.

The next day we went out with Mr. Beech in charge. I was told afterwards that he has no sense of direction, and so it transpired. On our return he shot past Mr. Nugent's place, too far in mid-stream to see it, and overshot it by 22 miles. Of course, we ran out of gas and then the fun started. It commenced to rain, and we took shelter in a derelict riverside property. We were barefooted and the rotted floor of the place was strewn with broken glass. I whiled the time away by making two crude paddles from some plywood I found. These proved to be a Godsend and we were able to take our helpless craft to inhabited places. We were told to go to the third creek on the left where we would find a barge from which we could be supplied. We found dozens of creeks, but eventually found the right one. We then set off. I told Mr. Beech to hug the shore, and keep going. He did it so well that he sheared clear through a row of lobster pots. When we arrived back the girls were frantic. They had been on the phone to the Police and the Customs. Of course, nobody reckoned we'd be 22 miles off course.

Lil quickly regained her composure. She half-filled a tumbler with whisky, filled the rest with Coca-Cola and two lumps of ice. In ten minutes, I felt as though it had never happened. All the rest was anti-climax. The remaining days were occupied with shopping, television, and of course, the Edison sheds.

I caught the Trailways bus at 12.40 for New York, where I arrived at 8.40, (19th). I stayed the night at the Times Square Hotel, an exceptionally Victorian hostelry.

The plane left at ten o'clock on the 20th. and again the extraordinary statement: "This is Captain Williams speaking. There is a heavy following wind from New York. You may feel a little discomfort. I am going up to 33,000 feet and will cruise at 628 m.p.h. in which case we expect to reach Heathrow in six hours". We did. Thus ended one of the best holidays I have ever had, largely assisted by the wonders of science.

Edison Blue Amber ol 2063 "Virginia Reel"

played by The National Promenade Band conducted by Eugene Jaudas

The record, designed to present suitable music for dancing the Virginia Reel, gives four famous old melodies. They are, in order of playing, 'Irish Washerwoman', 'Speed the Plough', 'Garry Owen' and 'Mrs. McLeod's Reel'. These tunes belong to the mists of antiquity. But through the years they have been used in various forms to meet the needs of each generation. In recent years these airs have been featured in the Old Tyme Dancing by the orchestras of Sydney Thompson and Harry Davidson, and in Scottish Country Dancing by Jimmy Shand with great success.

* * * * *

THE CHAIRMAN'S CHAT

by George Frow

It has been gratifying to note the number of our more mechanically-minded members who are making, or having made reproduction spares for phonographs; several of these fine replicas have come my way, and we now appear to be getting a spontaneous response to fill the spare-part gaps. Of these I have seen and tried Sydney Carter's winding handles (which are available from the Secretary), and Wally Colledge's horn-crane, crane clamp, and Gem key, all of which are very good copies of the originals. In addition you may have noticed in these magazines and supplements, there are other Members offering to make parts, while Phil Archer has had made transfers for Edison machines, (available from Secretary). Any Member who can organise such spares or services at a reasonable cost is reminded that he can have free display in this magazine.

Many of us have spare machines at home we should like to sell or exchange, but cannot if essential parts are lacking; this is a service which will get some of these machines into circulation. It is certain that the man who can manufacture complete reproducers will find a ready sale, and if there is anyone within our midst game to "have a go", please do not be modest.

I am grateful to all those who have so kindly offered machines and equipment for our big exhibition in 1967, and hope to be calling on some of the larger collectors in the coming months. Having seen Sydney Carter's fine display in Worthing, and noted the great interest it has aroused, a similar exhibition on a larger scale in the heart of London would command enormous interest, and be beneficial to the Society and its Members. Country Members in particular will know that even a small display in a glass case at the local library or museum will often open lefts and cupboards to their advantage, and prevent worthwhile items being put out for the dustman. Our doyen, "Baron" Weatherley of Wandsworth was featured recently in his local newspaper with a short article on his collection. This is good advertisement, both for Members and the Society, and it all helps to make local contacts.

It has come to our Secretary's notice from a 'national', highly-reputable charity that someone has been to them saying that he is the "official buyer of records and machines" for our Society. On his application he got away with a couple of thousand, or so, discs at a very nominal price. We have no such person and the charity has been informed. If the person was indeed one of our Members, we deplore his despicable action. If one is obtaining records from such an institution, at least be fair about it. Using the name of the Society in such a way is to be most highly condemned.

Since I reviewed the Bettini catalogues (available from the Secretary) in the June issue, a copy of the delightful Sembrich record has been received from a kind friend in New Zealand. This is a reproduction from a Bettini Concert cylinder of Sembrich singing "Voices of Spring", and for 1900 it is remarkably bright and forward as only a cylinder can be, and not without a charm of its own. The announcement is possibly by Bettini himself, and it almost certainly he who provides a couple of "Bravas" at the conclusion. An unusual feature of this transcription is the sound of the phonograph motor starting.

As I failed to point out when this record was first noticed in June, the original Bettini was found by our Member, Walter Norris in New Zealand, and was taped by enthusiasts there. United Kingdom Members may obtain a copy from James Dennis, [REDACTED] Ipswich, for 11s. 3d., post free; Australian Members from C. E. Rees, [REDACTED] Eltham, Victoria; and Members on the American continent from The Stanford University Archive of Recorded Sound, The Knoll, Stanford, California.

A pamphlet giving details of recording history and technique comes with the record. There are Members who are satisfied only with an original recording in their collections but it is most unlikely that another original copy will come to light, and in this very convenient form it is highly recommended.

* * * * *

AN APPRECIATION

by Baron Weatherley

As a founder-member of the City of London Phonograph & Gramophone Society, and one of its oldest members, I should like to offer a word of appreciation of the work which Ernie Bayly puts in to the Society. It was formed over forty years ago with the idea of bringing together those interested in the phonograph for its entertainment values, which it had and still has despite television and other modern attractions. My aim in writing this is to remind members of the work that Ernie puts in. I am sure that many of us do not fully realise this and tend to take things for granted, but older members especially, must notice the difference since he has been Secretary. I feel he is too modest and unassuming. For my own part, I am too old to take an active part, but not too old to show my appreciation. There should be some practical way of showing this. The clapping of hands is not enough, so I hope members will bear this in mind and give Ernie all the support he needs.

Ernie's reply. Records & recording have been my hobby since I was about two years old I just cannot stop now. Since being Secretary I have got to know, either in person or by letters, so many very charming collectors that my 'duty' is a pleasure, especially when one of our oldest members insists that I print the above very kind words.

ANYTHING PERTAINING TO THE OLDER TYPE OF DISC
OR CYLINDER PHONOGRAPH.

Worthing, Sussex.

I am DISPOSING of some of my Machines,etc

and invite offers for the goods below. Buyer asked to collect if at all possible, and certainly in the case of the two marked X.

Inspection if you desire, or write for fuller details.

1. X Magnificent Amberola (Console) with six drawers for cylinders in front. Unusual two-speed gear. One diamond repro. Very fine machine with enclosed horn, (behind opening doors).
2. X Rare Electric Type 'M' (4 volt) with 'M' repro. circa 1896
3. Two Edison Standards, with repro's ('C') Mint.
4. One Edison Standard, with 2 speed gear ('C')
5. Two Gems. One early (No. 1) with 'B' repro. Mint. One lacking mandrel - later.
6. One Edison shaver for blanks, on base board 20" x 10". crank operation.
7. One Continental 'La Polyglotte' - Mint with repro.
8. One Edison Dictaphone, with tubes, complete. Repro/recorder
9. Cylinders - Blues; wax Amberols (few only); Edison 2-min wax
Few old brown wax (Col; E.B. Pioneer, etc)
10. Horns a. 30" with table-standing sling
b. 2 Aluminium
c. 2 Brass/tin
d. 1 mahogany "Music Master", large swan neck.

All machines working unless stated.

The Reverend Colin Marr.

Exeter, Devon.

Telephone Silverton (STD code)

* * * * *

WANTED WANTED WANTED Edison diamond disc 80855 by New York Light Opera

Company - "Students' Song/Drinking song/ Serenade "

Blue Amberol 1636 "Mattinata" by Charles Hackett

Also any 'hill billy' Blue Amberols.

Wanted also, H.M.V. Dog Machine - any condition.

ROBIN HAYDEN.

Essex.

* * * * *

My phonograph is the Edison Standard Model with C reproducer. I would like something better than this. Would like a machine with large wooden horn and large 'O' reproducer.

Ronald Cook.

telephone

MY METHODS OF PLAYING CYLINDERS ELECTRICALLY

by Colin A. Gracie of Australia

My first reproducer consisted of a Garrard type 2000 ohm magnetic head mounted horizontally over a reproducer with the diaphragm removed and the original stylus connected to it by three strands of sewing silk. While this was the best of my experiments, i.e. very little record noise, it had very little volume, so was placed aside temporarily.

Searching through the 'junk box' I found a turn-over type of Ronnette Cartridge having the 78 and microgroove stylii. This type of cartridge has a small tube running through it so that the two stylii ends can be inserted one each side of the cartridge and locked with a small screw to the side. By playing the unit as would have been done upon a disc machine gave good response but a lot of record noise. If you have compared the stylii movement with the disc and the cylinder you will appreciate the difference between vertical and lateral-cut records.

By turning the cartridge on its side, removing the stylii and bending a piece of copper wire, the same diameter as the inside of the mounting tube, in the form of a 'U' inserting one end in the tube and soldering the 78 stylus, cutting off the excess length, to the other end of the 'U' piece. This method gives less record noise.

Again, by examining a 4-minute reproducer stylus you will notice that the actual 'point' is inclined at an angle to the record track when placed in position on the machine. By bending the stylii arm with a pair of long-nose pliers to an angle of about somewhere between 30 and 40 degrees from the vertical towards the left looking at the reproducer head-on, i.e. the point will be inclined to the right when in the playing position. Depending on the condition of the record, very little, if any, noise is picked-up.

I have not mentioned a mounting device as this will depend on the type of machine used. In my case I used a Fireside model and using an old carriage I hacksawed off the front portion at the rear side just above the half nut arm adjusting screw and inserting a small right angled bracket to which I added a rectangular piece of metal with a rectangular opening in the centre of it. Above this I mounted the pickup on a swivel bracket. As the pickup assembly is very light, no front support was required. Some form of weight was needed as the 'head' bounced if the cylinder was chipped or not truly round.

* * * * *

MY VISIT TO PARIS DURING AUGUST

by Ernie Bayly

My daily work now includes starting little children to learn French by oral methods only, so I felt that I ought to hear real French spoken in its own capital. Well, this is as good an excuse as any!!! However, some 75% of the French I heard spoken was in some connection with the 'Talking Machine'. This does not surprise you.

I spent a whole afternoon with Monsieur Roger Décollogne and his assistants at the Phonothèque Nationale. They are all very charming people who made me most welcome and showed me, with full explanation, all the "talking machines" which they have displayed there. Like all museums or government exhibitions, they have insufficient space. The machines are crowded. However, M. Décollogne and his staff are very keen and interested in their job. Lioret and Pathé were represented as well as a few Edisons. I gathered that Edison material is not so commonly found in Paris, or France for that matter. Of course, the ravages of two world wars has no doubt a bearing upon this. It would seem, however, that the Pathé Company had a very strong hold upon the 'hill and dale' market. I saw a Pathé machine with a pretty crystal horn, which I had not seen before, as well as an open-topped Pathé disc machine in a square box, the horn being in the box under the turntable, but having the 'flare' protruding from the front of the box. Like all of us, the Phonothèque Nationale has immense difficulty in finding catalogues, and even has a gap in its files for the period of the early 1920's.

I spent a very enjoyable evening with Monsieur Michel Lamagnère in his flat, not too far from the Etoile. Although my evening lasted until 2.30 am the next morning, we found that there was still much left to talk about. As I mounted the stairs to the flat, the voice of Victoria de los Angeles floated down to me. During the evening I discovered that M. Lamagnère's taste also includes the famous French variety artistes as well as opera and orchestral music. In France, as elsewhere, older recordings have been issued on long play records. Pathé, now part of the E.M.I. Group, is to be highly congratulated upon its transfers from 'hill and dale' discs. I brought home a couple of examples - of Bruant and Dranem, two stars of the "Cafés-Concerts" of the 1890's and the dawn of this century, some of the tunes of which are announced being from very early recordings. I also heard some Odeon transfers from early discs. The Odeon Company in France is not allied as in England, but is a purely independent company. One lamentable feature is that their re-issues are often in small editions and quickly sell-out. Vega and other small companies have made reissues from Salabert 78 rpm discs. Notable among these are the Vega reissue of Mistinguett's triumphs and Pacific's of Yvette Guilbert in her older years doing some of her monologues as well talking about her career and poets, writers and other interesting people whom she knew. Columbia issued some scenes from Raimu's performances of scenes from Marcel Pagnol's "Marius/Cesar/Fanny" trilogy. M. Lamagnère greatly impressed me with his stereo tapes recordings of orchestral music. Previously I had not thought much of the tape recorder as an instrument to reproduce faithfully a full orchestra. But with the ideal 'set-up' I heard, with specially-made external loudspeakers, I was converted. I felt that I was really sitting in the Concert Hall of the Champs Elysées with M. Lamagnère, or wherever the recording was made. We discussed the Pathé Company, about which M. Lamagnère is very knowledgeable, and I was introduced to electrically-recorded 'hill and dale' Pathés. It would seem that the Pathe Company kept faith with the owners of 'h & d' gramophones, much as Edison did with the owners of phonographs, and produced these discs

until the end of 1931, when the 'slump' caused their discontinuing them. However, the fact that my host had to go to work the next morning caused me to take my reluctant departure.

I have dealt with my visits alphabetically. My third is R. Quentin and Mrs. Riggs, our American members at present resident in Paris where Quentin works in the United States' Embassy. The Riggs have a small flat, between the Bois de Boulogne and the Seine, where hospitality turns it into a huge palace. Quentin has only a few records in Europe. We went collecting more in the market at Argenteuil. As we proceeded to the shabby end of the market we found that it became more interesting. Quentin started the ball rolling by finding a Pathé by Maurice Chevalier in the pile he had selected. Later, we both found records of the stars of the early French "Music Hall" on Pathé. We also found some discs by Noté, Affre and Madame Albani, but someone had been there before and had sat, or stood upon them!! There was little orchestral music to be seen among the junk piles. We also found some examples of other French 'h & d' discs, such as Idéale, Phrynis, Henry, and Perfectaphone. In the afternoon we went via Maurice Chevalier's home "La Louque" to Versailles, but never have I seen a national monument so crowded. It was just like the crowds gathered at a major football match. It was so hot, and the crowds so thick, that our visit was brought to a rapid end and we retired to some trees and a glass of beer. I see that this paragraph is short - but it is no reflection upon the warmth of the Riggs' welcome.

Another day I went on my own to see what could be found in the markets of the Rue St. Ouen area. There are some rows of lock-up stalls, in which there are some fine, but very expensive antiques. In this type of stall were some very expensive Talking Machines, musical boxes, barrel pianos, and various other automata to make music. As on my previous 'marketing' with Quentin Riggs, I passed quickly on to the shabby end where the vendors frequently merely place their wares upon the ground. As I was passing a one-eyed man who was eating from a tomato in one hand and a long length of French bread, I happened to glance down at his wares, and to my surprise, smiling up at me from the front of a magazine was an English Music Hall artist, Harry Fragson (who was also as great in Paris). On inspection I found there to be a pile of magazines called 'Chants de Paris' which dealt with the Music Hall and Opera-Comique. These were dated between 1904 and 1910. They were not consecutive, but there were eighty of them which I obtained at what I considered a bargain price, but which seemed to satisfy the vendor. He said he had an old uncle in Nottingham. Upon my saying that I had lived there, he quite seriously expected that I should have known the gentleman and appeared a bit hurt that I did not. I soothed him by saying that I was very young at the time, so we parted good friends. In another stall of secondhand books there were some theatre programmes, one of which shows Collette Willy, who later became the famous author, taking one of the parts. This is now in my collection of programmes.

What of today's French entertainment? It would seem that the night-clubs are still the same. Paris takes its holiday during August, so many things are closed during that month. The Opera was closed. The most typically French varieties were closed. I did



ODEON RECORDS

These well known Discs are now to be obtained double-sided at the price of Four Shillings each. A new catalogue has just been issued (40 pp.) which it is confidently expected will still further enhance the esteem in which they are held by all music lovers.

The new catalogue contains many excellent numbers by artists who stand unrivalled in their own particular sphere of musical work.

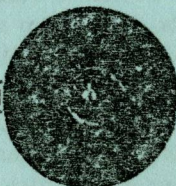
To mention but a few there are extensive repertoires by:-

Emmy Destinn,	James Davis,
Edna Thornton,	Dalton Baker,
Gertrude Lonsdale,	Ivor Foster,
Lloyd Chandos,	Watkin Mills,
John McCormack,	Harry Dearth, and the
Walter Hyde.	Grenadier Guards.

The Complete Operas of "H.M.S. Pinafore" and "The Mikado" have been issued on Odeon Records.

ODEON RECORDS have been made of the Complete SHEFFIELD and LEEDS CHOIRS.

4 - each.



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have for the past 5 years been recognized as the best artistic records of both Continents.

They stand to day the highest recorder's art, and by their aid thousands of persons have become converts to the use of the Talking Machine.

The Fonotipia Company have the right to reproduce records of world famous artists

BONCI, ZENA, KUBELIK, SAM...

A WORD TO DEALERS

Commercially the Fonotipia Agency is "proposition" in the T.M. trade. They are always on the increase and the best attracted. Fonotipia Records are the one to that better them.

BY APPOINTMENT TO H.M. THE QUEEN MOTHER OF ITALY.

Grand Prix Milan, 1906.

September 1908 — Three brothers of one family



GRAND OPERA
SC RECORDS

recognised as the premier
best conception of the
ousands of prejudiced
the musical possibilities

have exclusive
ords by a long
rtists, including
NATELLO,
MMARCO.

ALERS,
is one of the finest
The profit is large, sales
best type of buyers are
to every establishment

Sole Wholesale
Agency -

32-6, Worship St.
London, E.C.



JUMBO.

JUMBO RECORDS

Jumbo Records, although new to the Market, have been sung, played, recorded and manufactured by experts in these several branches. There is therefore no experimental stage in the production of these discs: many long years of experience have been brought to bear on their manufacture: the mistakes of earlier makers have been avoided, and the Jumbo Record makes its first bow to the Public as a disc without flaw or blemish.

Complete Catalogue and Free Sample on
Application.

"TRIPLETONES"

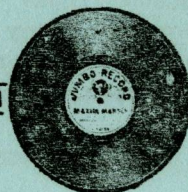
are manufactured by a special process, whereby the tone and volume of sound is enormously increased.

A "TRIPLETONE" Band Record played on an ordinary machine gives almost as powerful a result as the ordinary record on a special loud tone machine.

Sole Wholesale
Agency -

32, Worship St.,
London, E.C.

3
each.



y in the same advertisement.

visit the Casino de Paris. The show was too "international" for my liking. Mick Michel sang her songs enthusiastically, but I did not share the enthusiasm. Perhaps I was thinking of erstwhile stars who had trodden the same boards, Mistinguett, Josephine Baker and that great comedian, still active, Fernandel. The comedian I saw was indeed very good, but he was not allowed much rein - the show was too slick and did not give time for him to linger. As a gent in my hotel said, (I translate), "The shows are good but there are no stars".

The historic sites are still interesting - but you will find that Mona Lisa now has a uniformed guard sitting beside her permanently. I'll leave you with something really modern and very comfortable, the ancient Metro trains are now being replaced by modern ones, which running on a special track, have pneumatic rubber tyres by Michelin.

* * * * *

THE THINGS I SAY ABOUT THE RECORDS I PLAY

By Alec Kidd

No. 11. Edison (2 min.) wax cylinder 9499.

"Bake Dat Chicken Pie" by Collins and Harlan.

I made one of my rare personal appearances at our Club for the meeting in July when my friend Robin Hayden gave his superb recital on disc and cylinder. I feel that I cannot let the occasion pass without expressing my thanks to our Chairman and the other Officers of the Society for the rousing welcome which they gave to a Country Member.

It was exhilarating to meet so many friends in the convivial atmosphere of our Club and to hear so many expressions of opinions about machines, records, and artists, particularly from newer Members whom I have not had the privilege of meeting previously. One of these reiterated paens of praise for Collins and Harlan, which set me thinking how years these two have also interested and amused my me.

"Backward- turn backward in time in your flight" - back to the days of my early schoolboy collection when I saved twelve pennies to buy "BAKE DAT CHICKEN PIE" bearing it home proudly to play on my Edison Gem and to laugh at the patter of what I then imagined to be a couple of contemporary "cross-talk" comedians of the ordinary Music-Hall kind, black-faced of course!

Many years were to pass before I identified Arthur Collins and Byron G. Harlan and to learn about their careers.

Arthur Collins was born in Philadelphia as long ago as 1864, and after a career on the American Variety Stage he commenced singing and announcing Edison cylinders in 1898. He must have worked hard in those early days of 2-minute wax cylinders for his output was phenomenal. He began his partnership with Byron G. Harlan in 1902 and their negro impersonation duets earned wide popularity, not only in the United States, but also in Great Britain where their comic numbers had big sales. In most of these rip-roaring

comedy numbers Arthur Collins played the male part and Byron G. Harlan the female. Their output increased with the Black Wax Amberols and continued through the years with the Blue Amberol series. Arthur Collins passed over the great divide in 1933 at the age of 69.

In the early days of the 2-minute wax cylinders the other member of the Comedy Partnership, Byron G. Harlan had blossomed forth as a ballad singer and his romantic songs like "I'll wed you in the golden summer time" were sung with a heart-throb in his voice. There are also many military songs in which he excelled. Some of these were complete with military bands, marching chorus, bugle effects and bayonet charges, accompanied by loud cheers!!

He had a remarkably good tenor voice and the metamorphosis into the falsetto of the female negro impersonations when the partnership started in 1902 must have created astonishment among Edison fans of that period.

Not all of his characterisations were of the female gender, however, for in the "Ragtime Dream" he plays the part of a negro boy. Other successful numbers were "Snooky Ookums", "My orchard is short of a peach", and "I want to be down home in Dixie". Enthusiasts will quote titles ad infinitum, they are too numerous to enumerate. Byron G. Harlan survived his partner by three years, passing over in 1936.

Coming back to "Bake dat chicken pie", it is a characteristic melodious 'negro' comic song extolling the praises of a home made chicken pie, "especially if that chicken is the one you had to steal."

In cold print, some of the patter may lose some of its forceful presentation because of the lack of flexibility of the human voice, but here are a few lines which used to make me laugh in those halcyon days of long ago:-

"Say gal, an aw'fully funny thing happened to me the other day."

(falsetto) "What was that, boy?"

"I went in a store and bought a dozen eggs, and on one of the eggs was a lady's name and her address, and underneath it said, 'Please write!'"

(falsetto) "Did you write?"

"No because after I opened the egg I knew that by this time she must be a very old lady".

Then follows an infectious negro laugh so voluminous that it has echoed down through the years, and still makes me laugh even though well over half a century has passed since first I played that record on my first machine.

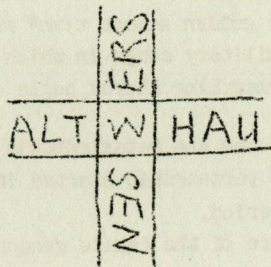
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A SUGGESTION FROM ALEC KIDD. Briefly I suggest that during the second half of my recital during next year, the date of which will be fixed at the A.G.M., under a general title of 'Our favourite records', I could play your favourite records, using your comments and reasons. Write to let me know what you think of this and whether you wish to participate. My address is [REDACTED] Essex.

* * * * *

PETS CORNER: The American General Grant was no musician. He knew only two tunes. One was 'Yankee Doodle', and the other wasn't.

OUR COVER THIS MONTH was made possible by the kind loan of the original by Rev. Colin Marr. It is a reproduction of a leaflet advertising the "Berliner" toy gramophones made by K  mmerer und Rheinhardt at Waltenhausen, East Germany. They appear to have been made between 1889 and 1893. This early type was improved upon to take the seven-inch records. The five-inch plates made by K  mmerer und Rheinhardt have their mark upon them, being their town of manufacture re-arranged.



G. Frow.

* * * * *

FCNOPTICUM 65

The Philips gramophone and record company of Holland, has, this summer, sent an exhibition on the history of the Talking Machine to various towns on the European continent. They graciously asked us if we should like any catalogues which might be left at the end of the exhibition. Of course I accepted, thinking that some members would be lucky. Imagine my delighted surprise when I arrived home one day recently to find a package, which the delivery note said weighed 113 pounds, and which contained enough copies of FCNOPTICUM 65 for all Members. These will be sent out shortly. We are very grateful to Philips of Holland for sending this parcel over to us. I am sure that you will find the book interesting when it reaches you. This was a free gift from Philips, but if you could re-imburse us the postage when you are sending your next subscription, we (the finance department of the Society) would be grateful. Overseas members could send it in small value stamps of their country. The amount is 7d. in England, and say, 8 or 9 cents U.S.A.

Ernie Bayly.

* * * * *

Melbourne,

28th. Sept., 1965.

Dear Ernie,

The last package of L.P. discs which you sent arrived safely, but they had warped badly in transit. This is not uncommon, I am told, when L.P.'s make long journeys by sea - must get too near the boilers or something. However, we have a small industrial oven at work, and this is how I flattened them successfully.

Place the L.P. on a perfectly clean, dust-free piece of paper

PHONOGRAPH & GRAMOPHONE EQUIPMENT

1. Convertogram - for playing 78's, containing pickup on arm and electric turntable in cabinet £2- 10s.
2. Layton & Johnstone records, 21 Columbias £1
3. German course on seven 12" records (new) 14s.
4. Edison 'Standard' phonograph in good order with aluminium horn, 'C' reproducer and some cylinders £10 - 10s.
5. Zonophone 10" single sided records, Collection of 23 £2 - 15s.
6. Mildewed cylinders, (black wax) for shaving down & re-use (about 100) 9s. per dozen
7. Foxtrots, quicksteps, etc. 12 H.M.V. & Columbia records in album. All fine condition. 12s.
8. Pathe gramophone with large horn - as shown at Worthing exhibition. New sapphire, most attractive £15
9. Bing Crosby, collection of 35 records, Brunswick - some a little worn. £1 - 12s. 6d.
10. Edison 'Gem' phonograph, Excellent order, Aluminium horn, 'C' repro. 2min. £8 - 8s.
11. Edison 4min wax Amberol cylinders, Good selection, In original boxes, 12 for £1-16s.
12. H.M.V. Model 1C3 Table Model gramophone in mahogany, Almost as new. £4-15s.
13. Edison Blue Amberol cylinders, A wide selection, Some in original boxes, 12 for £1-16s.
14. Edison 'Gem' Phonographs, 2 & 4 minute drive. Aluminium horn and 'C' reproducer £9 - 10s.
15. Antoria gramophone soundboxes, (new) each 10s. 6d.
16. H.M.V. Strongtable model. Open horn gramophone with fine polished oak "Music Master" horn £12
17. French language course, Edison Blue Amberol cylinders. Set of 25 all quite new in original cartons. £6
18. Pathe records, comprising 7 only 8½", 27 only 9½", 24 only 11½" making 58 records in all. A grand lot. £10
19. Carroll Gibbons Orchestra, 14 Columbia records in new condition. 15s.

ALL ITEMS are in good order and condition.

Members will please collect, as most are difficult to pack and could become smashed in transit.

SYDNEY CARTER.

Sussex

telephone

SOCIETY SALES

SOCIETY NECKTIE	17s.6d. - \$3.00
LIORET CATALOGUE	7s.6d. - \$1.50
EDISON BELL 1905 Machine Catalogue	7s.6d. - \$1.50

EDISON NUMERICAL CATALOGUES :-

BRITISH BLUE AMBEROLS	3s.6d. - \$1.00
ALL BLUE AMBEROLS (3 volumes)	30s. - \$6.50
BRITISH 4 MINUTE WAX	5s.6d. - \$1.00
U.S. 4 MINUTE WAX	7s.6d. - \$1.50
BRITISH 2 MINUTE WAX	10s.6d. - \$2.25
U.S. 2 MINUTE WAX (3 volumes)	30s. - \$6.50
FOREIGN SERIES 2 MINUTE WAX (3 vols)	30s. - \$6.50
FOREIGN SERIES 4 MINUTE WAX	10s.6d. - \$2.25

" SQUARES "

In Terylene (as neckties), washable cloth, with the Phonograph Motif:	46s. - \$7.00
--	---------------

CYLINDER BOXES

These strong boxes were specially made for the Society and are priced at 5d. each, plus postage. Example: 50 plus packing weigh 7lbs and this convenient number makes a parcel that comes just within the maximum Post Office dimensions.

<u>STROBOSCOPES</u>	160 r.p.m.	{ 2s.3d. - Two for \$1. minimum.
" 3 on 1" type: 78/79/80 r.p.m.		

EASIBINDERS for the "Hillandale News". Strong cardboard covers with wires inside the spine under which your magazine may be filed as you receive it.

Capacity 24 copies. They can also be used for the above catalogues.

11s.6d. - \$2.50

Available from the Secretary.

on a flat, stout, metal plate and heat to about 130 degrees fahrenheit. Then try lift just the edge of the disc with a knife, or something similarly thin. The disc should be pliable and you should see that the disc has flattened itself out. If not, place another perfectly clean piece of paper on the disc and on it put a piece of wood about 12"x12"x $\frac{3}{4}$ " (not metal as too much weight will press the paper into the grooves, or completely flatten them.) Once the disc is flat, allow to cool.

I have done three L.P.s in this manner successfully, but I advise you not to heat any more than 150 degrees fahrenheit. The best of luck. It is obvious that you must use an oven giving you accurate control of temperature.

If you are faint-hearted, do not sing while you are doing this job, Little Tich's song "A risky thing to do, to do, to do".

Jim Lowe.

* * * * *

THE EDISON BELL NUMERICAL CATALOGUE

by Sydney Carter

Thanks to the co-operation of Members, I am able to fill some of the blanks in my recently published catalogue, (available through the Secretary), and I am able to partially identify others. If members can help with the latter I shall be very grateful. We are steadily building a complete listing of every cylinder issued, so hope that Members will continue to send information which they may have, or find subsequently.

List of Edison Bell items now completely identified:-

London Regimental Band

- | | |
|------------------------------|----------------------------|
| 31 The letter carriers march | 53 The Gallant Fifth |
| 32 England Forever | 113 La Marseillaise |
| 35 The Orient (Turkish) | 39 Grand march from Carmen |

actual speaker unknown

5824 Speech by Rt. Hon. A. J. Balfour on the death of Gladstone

5825 -ditto- by Sir William Harcourt

anyone possessing these might kindly tell us if the speech is delivered by the author, or an elocutionist.

J. H. Scotland

6215 Molly Green

Eric Farr

5306 Always be a man

S. H. Dudley

5939 The whistling Bowery boy

Harry McDonough

5917 Then you'll remember me

5918 The Holy City

5919 Oh promise me

5920 Drink to me only with thine eyes

Miss Alma Jones

5087 My southern Pearl

Charles Mielhan

5880 Air from Martha

Eric Farr

5305 God save the King

W. F. Hooley

5901 The sentinel am I

5902 The Monarch of the woods

5903 Calm as the night

5904 Rocked in the cradle of the deep

The Mozart Quartette

- 5946 The oaken bucket
 5947 Farmyard medley
 5948 The bridge
 5949 Medley of plantation songs
 5950 Two roses
 5951 Old Uncle Ned
 5952 Massa's in the cold cold ground
 5953 When the blossom is on the eye

- 5954 Lead kindly Light
 5955 Sally in our alley
 5956 My old Kentucky home
 5958 The soldier's farewell
 5957 The old folks at home
 5959 I'se gwine back to Dixie
 5960 Cornfield medley
 5961 Rocked in the cradle of the deep

Professor Macconn

(English concertina soli)

- 456 Amoretten tanz waltz
 457 The Empire march
 458 The Palace march
 459 Cupid's arrow (galop)
 460 The mosquito parade
 461 Goodbye Dolly Gray

Church chimes

526

529

533

534

In a 1905 catalogue, there is a section headed like this. Some numbers were allocated titles, but these to the left were blank. Who can fill the gaps?

Of the following, we have the titles, but no artistes, please write to Sydney Carter, [redacted] if you can fill the gaps.

- | | |
|---|--|
| 20301 I'm all alone | 20327 Oh you beautiful doll-band |
| 20302 Come sing to me | 20328 Ragtime successes-selection-No.1. |
| 20304 Hush, here comes the dream man | 20329 -ditto- No.2. |
| 20305 All that I ask is love | 20330 Girl in the taxi-waltz |
| 20306 Cubanola glide | 20331 Ragtime violin |
| 20308 You were coming through the corn Molly dear | 20332 Gaby Glide-two step |
| 20311 My wife's gone to the country-Hurrah. | 20333 That mysterious rag-2 step |
| 20313 Meet me tonight in dreamland | 20334 Princess caprice |
| 20312 Cubanola glide | 20335 Everybody's doing it |
| 20318 Casey Jones-duet | 20336 My heart is with you tonight |
| 20319 Ragtime violin-duet | 20337 Hitchy koo |
| 20320 Hello, Susie Green | 20338 Follow the footprints in the snow |
| 20321 Oh you beautiful doll | 20339 Waiting for the Robert E. Lee |
| 20322 I'm going back to Dixie-duet | 20340 There's a girl in Havana |
| 20323 Everybody's doing it-duet | 20342 Ragtime jockey man |
| 20324 The Spaniard that blighted my life | 20343 Ragtime cowboy Joe |
| 20325 I've had my fortune told | 20345 Take me back to the garden of love |

* * * * *

Sent by Mr. Goldsmith - a cutting from the 'stocks & shares' page of the Daily Express 2nd. Oct. 1965. "Phonographic Equipment-(fruit machine, pin tables)- final 25% making 40% (forecast 37½%). Profit £515,000. Ploughshares one-for-four planned." (We trust this will lighten your day!!!)

For SALE SALE SALE

AMBEROLA VIII Perfect running and playing order. The only thing missing is the link between the reproducer and the horn - which can be made of rubber pipe.

GRAPHOPHONE (name of model not known) All parts as new - including the case. This has a large aluminium horn which would seem to be original. Continuously variable speeds marked out in tens between 80 and 170. Designed for both large and small mandrel, but large mandrel missing. Brand new recorder in box. Virtually untouched

G & T DOG MODEL (later, large model, one foot square) Only in pieces unfortunately. Box complete, but needs gluing. Motor intact with handle. Arm to support horn.

G & T MONARCH (I think) Everything but the brass horn.

Callers welcomed.

RON GEESIN [redacted] LONDON. W.11. phone. [redacted]

* * * * *

MANY MUSIC HALL RECORDINGS REQUIRED, particularly of Harry Champion, Gus Elen, Eugene Stratton, Nellie Wallace, Harry Bedford, George Lashwood, Kate Carney, Tom Costello, Tom Leamore, Leo Dryden, R.G. Knowles and Vesta Victoria.

BOOKS and BIOGRAPHIES on Music Hall -

particularly 'Chirgwin's Chirrup', T.E. Dunville's autobiography, Little Tich's book and magazines on the M.H.

I still require biographical information about H. Chamion and G. Elen. Please help me if you can.

I have a few M.H. and operatic discs for exchange against anything wanted. Otherwise I will pay cash.

I also require early Regal, John Bull, Winner, etc, record catalogues - also Columbia popular of about 1930/33

JOHN S. GAVENS [redacted] TWICKENHAM, MIDDLESEX. telephone [redacted]

* * * * *

FOR SALE - LIMITED NUMBER ONLY.

CYLINDER SHAVING MACHINES (DICTAPHONE) complete in working order with electric motor, suitable for any soft wax cylinder. £5 each. Others without motor £2-10s.

SAPPHIRE KNIFE for shavers 10 s. each

" RECORDING CUTTERS (points) for cylinder dictaphones 10s. each

" REPRODUCING STYLII for ditto. 10s. each.

"UNITY" WAX DICTATING CYLINDERS. standard phonograph mandrel internal diameter, but six inches long. These are VERY thick. 5s. 2½d. each (£3 - 2s. 2½d. per dozen)

Only standard pack of 50 (with carriage charge of 7s. 6d.) can be sent by post; smaller quantities must be collected. Packed & posted to any address in England. Our works are very near to MAIDSTONE EAST station - trains twice hourly from VICTORIA (London)

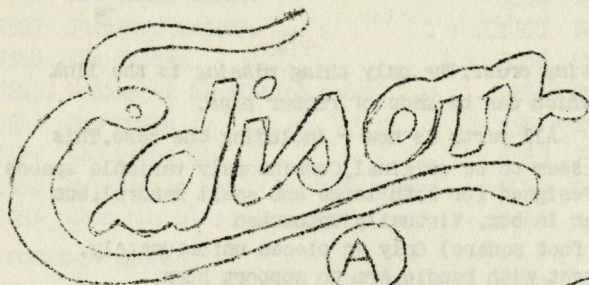
Details on application to Mr. W.H. Adamson, The Stenophone Co. Ltd. [redacted]

Maidstone, Kent. telephone [redacted] (we are on STD. code, [redacted])

(the Editor advises you not to delay for these premises are scheduled for demolition in the rebuilding of this section of the town)

* * * * *

ADDITIONAL VICTOR HERBERT title on Edison 2min wax cylinder missed by Ernie in last Hillandale News is - 10536. "Dance of the Priestesses of Dagon" by Saint Saens.
Jeff Fox.



TRADE
Thomas A Edison
MARK (B)

Our Member, Philip Archer has had manufactured on our behalf, water-slide transfers of the above Edison trade-marks. It must be fully realised that these are imitations of registered trade-marks, so may be sold to Members only on the condition that they be used solely for the 'restoration' of genuine Edison machines. They are obtainable from the Secretary at 1s.6d. each (plus postage 4d. per 2 ounces). (For overseas, for practical economics, it will have to be at the rate of four for one dollar, including postage) - provided you pay by dollar bill. No cheques or money orders for this small amount) Please use references A or B when ordering.

DIRECTIONS FOR APPLICATION.

Cut the backing paper close to the printed design. Soak for a minute or two to soften the gum. Slide the transfer a little over the edge, and put this piece that now projects from its backing into the position on the phonograph where you require it, and holding it in place, slide away the rest of the paper. Gently smooth-down the whole of the transfer.

* * * * *

WANTED WANTED

WANTED Edison Amberola No. 1; No. 50 and No. 75

WANTED Edison Opera.

Wanted Columbia indestructible cylinders (July '02)

FOR DISPOSAL I have duplicate Blue Amberols at 2s.6d. each.

A. E. GALLOP [REDACTED] Horfield. BRISTOL. 7.

* * * * *

STERLING WANTS

I still require the STERLING cylinders by Marguerite Broadfoote.

159 'Fables' 191 'Carry and Harry'

Robert Class. [REDACTED] Leeds 8. Yorkshire

* * * * *

WANTED WANTED WANTED copies of "The Sterling Recorder" - a monthly bulletin distributed to record factors and shops by the "Sterling Group" of companies (i.e. Odeon, Fonotipia, Linguaphone and Sterling), certainly during 1907/8. Wanted by Ernie Bayly - to buy or borrow.

77

The EXHIBITION OF PHONOGRAPHS & EARLY GRAMOPHONES
at WORTHING August 21st to September 4th.

A notice by Ernie Bayly

To many of those who read the Hillandale News, the name of Sydney Carter is synonymous with the numerical Edison cylinder catalogues. This alone has kept him and Mrs. Carter busy for many years. The sale of catalogues all over the world has introduced us to many collectors and has brought us many new members.

To the general public this means nothing, but the exhibition organised at Worthing by Sydney at the end of August must have impressed all who visited it, attracting as it did, large numbers. Resultant from television and radio coverage, people travelled long distances. One gentleman came down from Birmingham, another from Plymouth. I spoke to others who had come 30-40 miles.

What, then, was there to see? All our favourite Edison machines were there, with several variations, to show the difference between two & four-minute models. One had the Bettini micro-reproducer fitted. There was one phonograph fitted with the back-spacing attachment for use with "International Correspondence School" language cylinders. There were also representative machines from the Edison Bell camp. The variety in horns was clearly displayed.

Disc machines were well displayed too, starting, chronologically, with a G&T "Dog" model with brass horn. This was followed by a range of H.M.V. models with a variety of horns, including an oak "Music Master".

Pathe was represented, and included a disc machines with a large pink petalled horn. Other types of gramophone were to be seen.

A very noteworthy feature was the use of museum-type glass cabinets in which were displays of all types of cylinders, specimens of gramophone discs, early record catalogues, mainsprings, reproducers and parts, soundboxes, and experimental electronic pickups for reproducing cylinders.

Thus any visitor to the Exhibition saw a concise history of the Talking Machine very well displayed. In addition there were recitals of cylinders played to their best advantage in a room which suited them acoustically.

Members who had travelled a distance to Worthing had the additional pleasure of the warm hospitality of Sydney and Nellie Carter by being invited to their home to partake of lunch or tea. The Society thanks you both cordially for all the hard work which you put in.

* * * * *

INFORMATION REQUIRED BY YOUR HON. SECRETARY

Kindly send to Ernie Bayly the details of all brown wax cylinders you may have on Columbia or Edison Bell (and its subsidiaries). Very often no number is known, never mind, please send the name of the artist and the title of the performance - giving details of how performed if the name of artist does not make it obvious.

Thank you.

A FAVOURITE RECORD OF MINE

By Bryan Marchington

Columbia 7308/9

"The Dream of Gerontius" (Newman/Elgar)

(1.) "My work is done, the task is o'er"

(2.) "I see not those false spirits"

(3.) "We now have pass'd the gate"

(4.) "Softly and gently, dearly ransomed soul"

Clara Butt, Maurice D'Oisly with Chorus and the New Queen's Hall Orchestra
conducted by Sir Henry J. Wood.

Mr. Kidd's suggestion in the June issue that we should write about our favourite records was of special interest to me as it coincided with the query of Mr. Cosens in the Directory Supplement, "Who else appreciates Clara Butt?" For, although I have many favourite discs and could not just single out one, those listed above have a special place in my affections.

This is not the place to discuss the great work itself, though it is of interest to note that the words are now a hundred years old - completed by Cardinal Newman in January 1865 - but I want to draw attention to the performance of Clara Butt in the music of the Angel. The pre-electric recording of chorus and orchestra is of course done, and in these selections the tenor plays only a secondary role; but the contralto is magnificent.

Clara Butt was singled out for praise by no less a person than George Bernard Shaw at a R.C.M. student performance of Gluck's 'Orfeo' in 1892, and it was predicted that "she may make a considerable career for herself". This transpired to be true, although it appears she preferred to tread the popular paths rather than devote her talents to the higher forms of music, and this is reflected in her recordings. When she did put her remarkable voice at the service of great music we can hear the results on the "Gerontius" discs and a comparatively few others which fall into this category.

Butt omits the very effective, though optional, high A flat at "...utters aloud its glad, responsive chant", but is more than compensated for by the extra weight she is able to give to the lower passage beginning "There was a mortal, who is now above" is most beautiful.

It is unfortunate that these records are rather scarce but I would certainly recommend lovers of "Gerontius" to try to find them. They were also issued, according to the fine B.I.R.S. Elgar discography, with single-sided numbers 7128/31

The CHRISTMAS ENTERTAINMENT & PARTY will be held on Tuesday 14th. December at the HORSE and GROOM. Refreshments will cost 5 shillings. Please let Roy Smith know by 9th. November if you intend to come so that he can make the necessary arrangements. This year we hope to have something very special included in the programme.

The HILLDALE NEWS is the official magazine of THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY. Editorial & Secretarial address is [REDACTED] Southbourne, Bournemouth, Hampshire.

A SMART and stylish girl you see,
Belle of good society ;
Not too strict but rather free,
Yet as right as right can be !
Never forward, never bold,
Not too hot and not too cold,
But the very thing I'm told,
That in your arms you'd like to hold.

Ta ra ra boom-de-ay,
Ta ra ra boom-de-ay,
Ta ra ra boom-de-ay,
Ta ra ra boom-de-ay,
Ta ra ra boom-de-ay,
Ta ra ra boom-de-ay,
Ta ra ra boom-de-ay,
Ta ra ra boom-de-ay.

" **Y**OU are old, Father William," the young man cried,
" The few locks which are left you are grey ;
You are hale, Father William, a hearty old man,
Now tell me the reason, I pray ! "

" In the days of my youth," Father William replied,
" I remembered that youth would fly fast,
And abused not my health and my vigour at first
That I never might need them at last."

" You are old, Father William," the young man cried,
" And life must be hastening away ;
You are cheerful, and love to converse upon death,
Now tell me the reason, I pray ! "

" I am cheerful, young man," Father William replied,
" Let the cause thy attention engage ;
In the days of my youth I remembered my God !
And he hath not forgotten my age."

**Farmyard Imitations, Brass Instrument Solos,
Ditto Quartettes, Piano Solo, Clarionet Solo.
Bugle Calls, Banjo Duets, Street Organ, Roll of Drums,
etc**

A FURTHER VARIETY WILL SHORTLY BE READY.

The GRAMOPHONE

Is an Apparatus for reproducing the human voice or other sounds of any kind, as often as desired. It reproduces the sounds so loudly that a hundred persons can hear them at the same time.

The **GRAMOPHONE** bears *no* resemblance in a scientific aspect to the Phonograph or the Graphophone.

Those having a **GRAMOPHONE** may buy an assortment of Plates —comprising recitations, songs, chorus and instrumental solos or orchestral pieces of great variety.

Collections of Plates become very valuable, and whole evenings may be spent going through a long list of interesting performances.

The **GRAMOPHONE** is intended and expected to be for the **VOICE** what photography is for the features, *i.e.* to secure an accurate and lasting record of voices.

INSTRUCTIONS FOR FITTING UP THE GRAMOPHONE.

Place the base of the machine on a table with the wooden handle of the wheel towards you. After this, take the turn-table and put it into the column and oil all the frictional parts, and see that they are free from all dust. The armature on which the Diaphragm box is fixed can now be dropped into pillar. Place the needle in set screw so that it projects about a quarter of an inch from the screw. After this, put the funnel on to the piece of brass tube that projects from the Diaphragm box, and let the wide part of the funnel rest on the holder above the pivot. Put disc on the turntable and fix the same tightly. Place needle on the outside edge of disc and turn the handle of the machine at the rate of 150 turns to the minute. Be sure and see that the plate runs in a circle and is not out of the centre. Always turn the handle to the right, be sure and not turn it the wrong way. One needle will last for the performances of about 24 Plate. Never use the same needle over again without sharpening it, if so, it destroys the plate. The sound produced from the machine is the same as the human voice speaking through a trumpet. If you want to hear a more natural voice, fix the india-rubber tubes to the end of brass connector of the Diaphragm, and place the two glass tubes, one in each ear; if the sound seems scratchy, place a little wadding or cotton wool in the wide end of the rubber tube. If you wish the machine to speak across a large hall you can get a trumpet made of tin, three times the length of the present one, by any ordinary tinman. The Diaphragm and Record Discs are the main parts of the machine. See that the spring of the Diaphragm box does not rest tightly against the side of same, as this is effected by temperature. If the Diaphragm box is taken out of the armature it must be put back again exactly the same, so that the needle stands 45 degrees towards the centre of the table.

Everything depends upon the needle; if it is at all jerky, place your finger lightly on set screw of needle to steady same.

With each machine is given Six Plates, Twelve Needles, India-rubber Tubes, Spanner, Screw-driver and Oil-can.